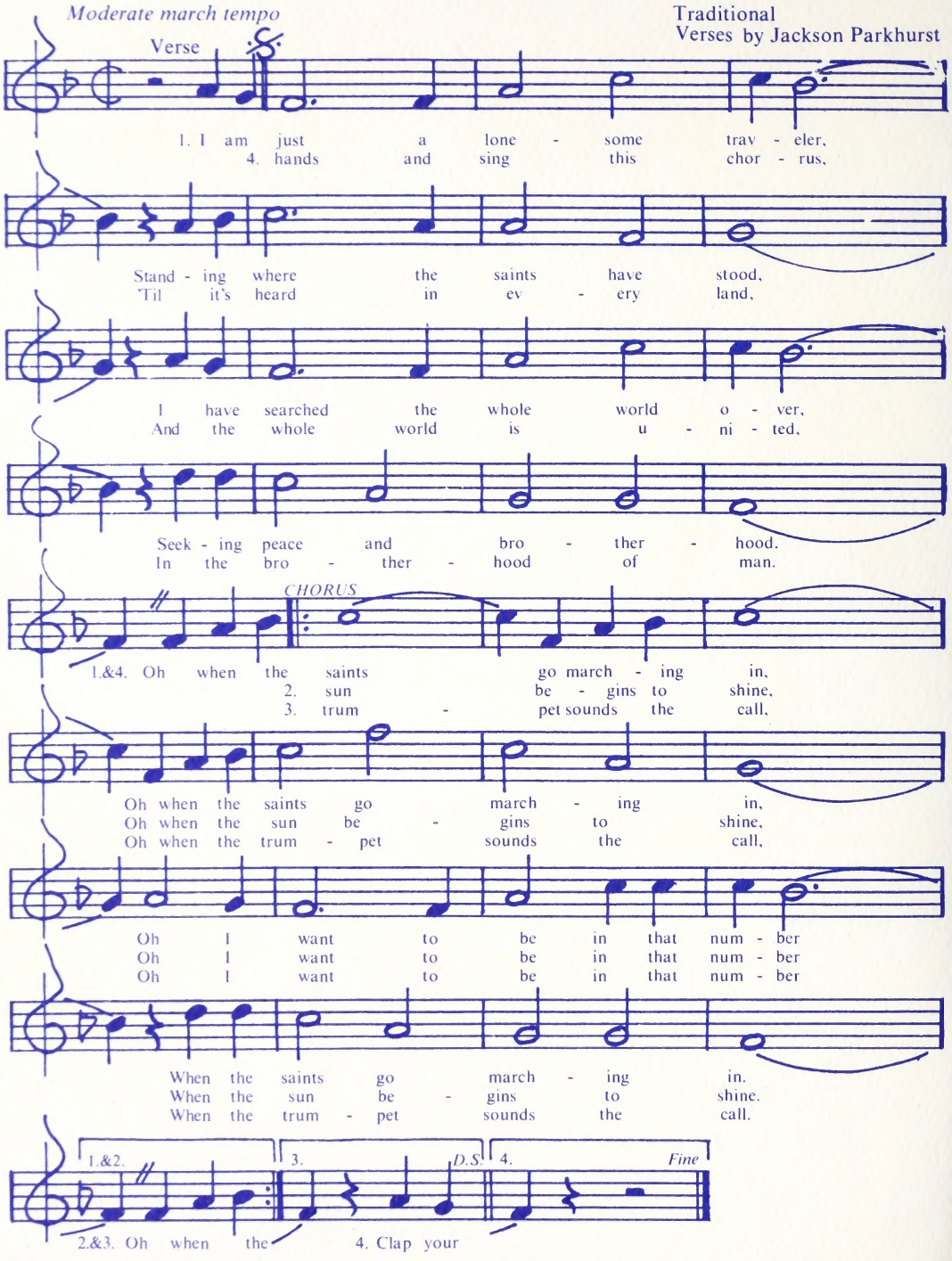
YOUR NORTH CAROLINA SYMPHONY BOOK

1982 - 1983
50th ANNIVERSARY
SEASON

by Jackson Parkhurst & Suzanne Newton

"WHEN THE SAINTS GO MARCHING IN"

Moderate march tempo
Traditional
Verses by Jackson Parkhurst
Verse
1. I am just a lone - some trav - eler,
4. hands and sing this chor - rus,
Stand - ing where the saints have stood,
'Til it's heard in ev - ery land,
I have searched the whole world o - ver,
And the whole world is u - ni - ted,
Seek - ing peace and bro - ther - hood.
In the bro - ther - hood of man.
CHORUS
1.&4. Oh when the saints go march - ing in,
2. sun be - gins to shine,
3. trum - pet sounds the call,
Oh when the saints go march - ing in,
Oh when the sun be - gins to shine,
Oh when the trum - pet sounds the call,
Oh I want to be in that num - ber
Oh I want to be in that num - ber
Oh I want to be in that num - ber
When the saints go march - ing in.
When the sun be - gins to shine.
When the trum - pet sounds the call.
1.&2.
3.
D.S.
4.
Fine
2.&3. Oh when the
4. Clap your

"WHEN THE SAINTS GO MARCHING IN" is one of the most popular American traditional songs. It's got a good beat that you can clap your hands to. Learn it so we can sing it at the concert.

Dedication

to

Adeline Denham McCall

who has served the North Carolina Symphony with devotion for 50 years and whose love of music and enthusiasm for teaching have touched millions of lives, we respectfully dedicate this publication.

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THE NORTH CAROLINA SYMPHONY

Gerhardt Zimmerman, Artistic Director and Conductor

James Ogle, Associate Conductor — Jackson Parkhurst, Assistant Conductor

Benjamin Swalin, Conductor Emeritus

1982-83 CHILDREN'S CONCERT PROGRAM

ROBERT WARD — *PRAIRIE OVERTURE*

GEORGE FREDERICK HANDEL — *WATER MUSIC SUITE*

OVERTURE
BOURRÉE
HORNPIPE
FINALE

"WHEN THE SAINTS GO MARCHING IN"

Audience and Orchestra

JACQUES OFFENBACH — "CAN-CAN" from *ORPHEUS IN HADES*

ALEXANDER BORODIN — "POLOVETSIAN DANCES" from *PRINCE IGOR*

"AMERICA"

Instrumental Group
Audience and Orchestra

CHARLES IVES — *VARIATIONS ON "AMERICA"*

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North Carolina Symphony — P.O. Box 28026 — Raleigh, North Carolina 27611

Jackson Parkhurst, Director of Education

TA-DA!

The North Carolina Symphony is coming to play a concert for you! Even if you have heard an orchestra before, it's always good to know something in advance about what you're going to see and hear. That's why you're reading this book.

The correct term for the group of people you're going to see is *symphony orchestra,* but since that is such a long term, we've shortened the name from North Carolina Symphony Orchestra to just North Carolina Symphony. When I talk about the orchestra, I mean the people who play instruments—sort of like the word *team* when we speak of sports.

The North Carolina Symphony is a little like an iceberg, but I don't mean cold and wet. Only the tip of an iceberg can be seen floating in the sea—most of the rest of it is out of sight under water. In the same way the orchestra playing for you is only a small part of the whole organization. It takes lots of people and equipment that you never see to bring the North Carolina Symphony to play for you.

First, there are the people right there in your own community who know we are coming. They select a place for us to play and arrange for buses to take you there. Your teachers tell you about the music we are going to play, so that by the time you come to the concert, you will already be familiar with tunes, stories, and words. We hope this helps you enjoy the music more.

Since we travel about 20,000 miles a year, there is an office staff in Raleigh that makes out schedules, reserves motel rooms, and figures out how to get the orchestra to the right place at the right time. That's quite a job when the orchestra plays over two hundred concerts a year. The office staff also has to raise money and pay the bills. Although the North Carolina Legislature pays for the concerts we play for you, it takes more money than that to keep the North Carolina Symphony rolling. Fortunately, there are many people in the State who believe what we do is so important that they give generous amounts of money to help out.

Closer to the top of the iceberg are those people who work around the orchestra. There is the personnel manager who listens to everyone's gripes, but who is very popular when he gives out checks on payday. The stage manager and his crew drive the truck and set up all the chairs, stands, drums, etc. before each concert. The stage crew is made up of orchestra players who work a double job. The two bus drivers are also orchestra players. They have to change from their bus-driving uniforms to concert clothes every time they

play. The librarian takes care of all the music and puts it on the stands. If each player doesn't get the correct musical part, the concert will sound crazy.

The tip of the iceberg is the musicians. One of them is the conductor, the person who talks to you during the concert and tells you about the music. His main job is to lead the members of the orchestra so they will play their very best. All the other musicians play instruments.

As you can see, this iceberg of an orchestra is also like a big family, traveling and working together, sometimes quarreling (as most families do), but loving to make music together. Interestingly, the *instruments* of the orchestra are also divided into groups called families— the *strings,* the *woodwinds,* the *brass,* and the *percussion.* Even though you probably already know what many of the instruments are, perhaps you would like to hear more about these instrument "families" and their members.

THE STRINGS

The strings are the instruments that are played with bows. Members of the string family are the violin, the viola, the cello, and the double bass. The strings *make* the orchestra; if it weren't for them, we would have a band instead. Stringed instruments have several things in common: their shape, the number of strings, and the way in which players produce sound from them.

Their shape is almost like a figure 8 with a stem sticking out of the top. The figure 8 part is called the *body* and the stem is called the *neck.* The body is made of thin wood and is hollow; the neck is a roundish piece of wood that is flat on the upper side.

All the instruments of the family have four strings. Contrary to what you may have heard, strings are not made out of cat gut. Cat lovers will be happy to know that, I'm sure, but I have bad news for sheep lovers. Some strings are made out of thin strips of the intestines of sheep. Before anyone starts to feel queasy, however, let me hasten to add that these days almost everyone uses strings made of nylon wrapped with very thin wire.

Speaking of animals, horses are important to string players because their hair is used in the bow. Special horses are kept to be given regular haircuts— or perhaps I should say "tailcuts." Over one hundred hairs are used on a single violin bow. Bow sticks are made of very light, springy wood. The hair is attached at each end. The end that the player holds is called (believe it or not) the *frog,* and the other end is the *point.* A screw at the frog end tightens the hair. When the hair is drawn across the string, it vibrates and makes a sound.

String players use a specially prepared rosin (stuff that comes out of pine trees) on the bow hair to increase the friction and make the strings vibrate strongly.

When performing a musical work, the player changes the pitch of a stringed instrument by pressing down the string at different points along the *fingerboard,* the flat side of the neck. The player presses the strings with the fingers of one hand while moving the bow back and forth across them with the other. The player may also pluck the strings instead of bowing them (called *pizzicato).*

The ends of the four strings are wrapped around pegs at the neck end of the instrument. Turning the pegs tightens or loosens the strings, which is how the player tunes the instrument before the concert begins. Since the strings are pretty tight, it takes strong fingers and hands to play a stringed instrument.

You can make one with a piece of string, two nails, and a board. Drive the nails in the board a foot or so apart. Tie one end of the string to one nail, pull it as tight as you can, wrap it around the other nail, and tie a knot that won't slip. Fix the string so it is close to the board but doesn't touch it. If the string is tight enough, plucking it will create a twanging sound. If you press down in different places along the board as you pluck the string. it will produce different pitches. I can't offer much help on bow-making, though—a horse is pretty unpleasant if you monkey with his tail.

Just as stringed instruments have much in common, they also have differences. One of the most obvious is size. The violin and viola are small enough to be held under the chin, while the cello and double bass are so heavy they have to stand on the floor.

Violins are the smallest. Two twelve-inch rulers set end-to-end would be about the length of one. The viola (Vee-O-la) looks very much like the violin, but is bigger all over and is about the length of a standard-sized tennis racquet.

The cello (rhymes with "jello") is more than twice as long as the violin. Cellists can sit in a chair to play, but since double basses average about seventy-four inches in height, players have to sit on tall stools. To get an idea of the size of a double bass: if you stood one in a doorway, there would be about enough room at the top for a mockingbird to sit. But even a mockingbird would have trouble squeezing past the sides. Both the cello and the double bass have an *end pin* at the bottom on which the instrument stands to keep from slipping.

The other major difference in all of these stringed instruments is, of course, their sound; but that's why we're coming to play for you—so you can hear the various sounds for yourself.

HARP

Before going on to the woodwinds, let me say a brief word about the harp. Although it has strings—forty-seven of them—it is not in the string family. Harps are very special instruments in a family all by themselves. You remember that instruments in the string family are played primarily with bows, although sometimes they are plucked with the fingers. The harp is *always* plucked. Harpists change pitches with the seven foot-pedals at the base of the instrument, and some of the strings are different colors to help the player find the right ones. For example, the C-strings are red and the F-strings are blue. Harp strings are made of nylon and (sorry) gut. The lowest eleven are wrapped with wire.

WOODWINDS

As you might guess from the name, woodwinds are played with wind and made of wood. All, that is, but the flute. The earliest flutes, called recorders, *were* made of wood, but their sound was easily drowned out by the louder instruments. Later someone discovered that flutes made of metal such as platinum or silver had a brilliant, more distinctive sound. Since that time the flute has become one of the main solo instruments because its tone can be heard above the other instruments. The flute's closest relative, the piccolo (the word means "small" in Italian), is like a tiny flute. Its high, shrill tone can be heard even when the orchestra is playing full blast.

The clarinet has a reed in the mouthpiece which vibrates when the player blows across it. Its body is a long, slender tube with metal keys. When the clarinet player presses different keys, you hear different pitches. The oboe looks a little like the clarinet and also has keys, but the big difference in them is that the oboe has two reeds instead of one. The clarinet has a clear, liquid tone and a very wide range from high to low notes, or from soft to loud. The oboe's sound is usually described as reedy or nasal, and its range is not so great as the clarinet's.

The bassoon (not a monkey) also has a double reed, and is the biggest woodwind instrument. You can always identify the bassoons because they stick up above the orchestra like little smokestacks. Since it is hard to hold up

a bassoon and play it at the same time, guess how the bassoonist solves the problem? He hooks a leather strap to the bottom end of the instrument and then sits on the strap. The bassoon's tone is deep. Sometimes the player can make its notes leap about like a clown doing acrobatic tricks.

The flute's relative, the piccolo, plays higher than the flute, but the relatives of the other woodwinds play lower than their cousins. These are the bass clarinet, the English horn, and the double bassoon, which sits on the floor and looks like an enormous pile of wooden plumbing.

BRASS

Between the woodwind family and the brass family is an instrument that could live in either group—the French horn. It has a special sound that blends well with both woodwinds and brasses. It is a long metal tube bent into a spiral, narrow near the mouthpiece, gradually enlarging into a bell. If it were unwrapped, it would be about seventeen feet long. You could make a kind of French horn yourself by taking a garden hose, putting a funnel in one end, and blowing through your lips at the other end (be sure, of course, that there's no water in the hose; and try not to think about all the bugs, spiders, and worms that might be hiding inside). A real French horn has four valves with keys that the player can press to change pitches.

After the French horn, the brass family consists of the trumpet, the trombone, and the tuba. The trumpet, built somewhat like a French horn, has a much shorter piece of tubing and only three valves instead of four. The trumpet's strong sound has been used for starting horse races, waking people up in the morning, and getting the crowd's attention when the Queen is about to appear. Although composers often use trumpets as attention-getters, the instrument can play softly and beautifully too.

A trombone is bigger than a trumpet and has a long slide that changes the pitch instead of valves. If you start playing with the slide all the way out and quickly pull it in, you create a wonderful swooping sound called a *glissando.* All brass instruments have a little gadget called a water valve to let out water. Although some people refer to this as a "spit valve" that label is not accurate. Water condenses inside brass instruments just as it does on windows when the weather is cold.

The last member of the brass—the one with the deepest tone—is the tuba. It is gold-colored and sticks up over the orchestra in the same way as the bassoon, but it is so big it makes the bassoon look like a pea-shooter by

comparison. Tubas come in different sizes: they may have from nine to fourteen feet of tubing, and from three to five valves. As with most of the brass instruments, it takes good teeth and a lot of wind to play a tuba.

PERCUSSION

There are almost as many different instruments within the percussion section as there are in the rest of the orchestra. Percussion instruments are those that you strike or hit to get a sound. They can be divided into two groups: those that can play pitches and those that can't. *Pitch* is a sound you can hum when you hear it. Some pitched percusion instruments are the xylophone, the bells, the chimes, and the timpani.

The xylophone's name doesn't begin with the same letter as *zebra* or *zoom* or even *Zacharias,* although it sounds as though it should. It's the only instrument I know that starts with an X. Xylophones are wooden bars arranged like a piano keyboard and played with hard or soft *mallets.* Mallets are sticks with wood, plastic, or rubber on the playing end. Some are also wrapped in yarn.

It may surprise you to know that orchestral bells are not at all bell-shaped. The instrument looks like a xylophone with metal bars which are hit with hard mallets made of wood, plastic, or brass. Another name for the bells is *glockenspiel.*

The chimes consist of long metal tubes that hang from a stand. They are played by hitting the top ends of them with a wooden hammer. Chimes are just bigger versions of electric doorbells in someone's home.

Timpani come in different sizes and are sometimes called kettle drums because they look exactly like big copper pots with skin stretched over the top. Once again I apologize to animal lovers—the skin used on drums is very often calf skin. More and more plastic is being used, however, because it is stronger and lasts longer. By using a foot pedal that looks sort of like a car accelerator, the timpanist tightens or loosens the drum head, thus changing the pitch. He uses mallets made of different combinations of felt, foam rubber, wood, or any other material that will produce the sound he wants. Sometimes you may see him put a little circle of cloth on the drum head to create a muffled sound. I have even seen a timpanist use his wallet. When he leans down closely over the drum, he is not smelling it. He is listening very carefully to the pitch as he tunes it.

Most percussion instruments are unpitched. Some of the most common in

the orchestra are the snare drum, bass drum, tambourine, triangle, and cymbals.

The snare drum, made of a hoop of wood or metal about fifteen inches across and six inches deep, looks like a slice of oversized stovepipe. It has heads stretched over the top and bottom, and small metal wires called *snares* that touch the bottom head. When the player hits the top head with the drumstick (hickory, not chicken!), the wires vibrate and make the buzzing sound that everyone knows so well.

The bass drum is constructed like the snare drum but is much bigger and does not have snares. It is played with a drumstick similar to a timpani mallet, although larger. Bass drums produce a tremendous amount of sound, which sometimes we can *feel* as well as hear.

A tambourine is a kind of drum not usually played with sticks. It is about the size and shape of an ordinary cake or pie pan. It has a single head, with metal jingles in openings on the sides. It can be played either by shaking it to make it jingle, or by striking the head with knuckles, fists, palms, fingertips, or even the knee. If a percussionist is busy playing more than one instrument—as he often has to do—he can even hit it on his head. This is not recommended for extended periods of time.

The triangle and cymbals are among the most popular percussion instruments. Triangles are made of steel and are beaten with a short steel rod. They come in different sizes, but are mostly the size and shape of an extra large slice of apple pie. Cymbals, made of brass, are Turkish in origin. They range in size from those tiny enough to be worn on the fingers of belly dancers, to some as big around as a ten-gallon cowboy hat. They can be played in pairs by clanging them together, or one can be suspended on a stand and played with a variety of sticks and mallets.

There are more percussion instruments than I have space to talk about—castanets, gong, woodblock, vibraphone, marimba, claves, and whip, to name a few. Almost anything has the potential for being a percussion instrument. A good maraca can be made by putting dried beans in a soft-drink can or oatmeal box and taping up the opening. Trash cans turned upside down make fine drums, and the big metal garbage can lid is a pretty good gong. You can have fun inventing new percussion instruments yourself by using discarded pots and pans, old car parts, pipes, hollow logs, and all sorts of fascinating junk. Just be careful not to use anything that can cut, stab, mash your fingers, or bite!

THE MUSIC

Now that you've learned something about the instruments you will hear, let me tell you a little about the music we will play.

ROBERT WARD *PRAIRIE OVERTURE*

An overture is a piece of orchestral music that usually comes at the beginning of an opera or ballet. The composer uses it to give an idea of what the opera or ballet is going to be about, and to get the audience in the proper mood. When a composer writes an overture by itself with no opera or ballet following, it is called a *concert overture.* It is also meant to create a mood or feeling. Robert Ward is an American composer who lives here in North Carolina. He wanted his *Prairie Overture* to create the free, outdoorsy feeling that we might have out West on the prairie. Think of what you know about the prairie and see if you hear music that reminds you of it.

GEORGE FREDERICK HANDEL *WATER MUSIC SUITE*

Handel wrote his *Water Music* in England about the same time that Benjamin Franklin was discovering electricity in America. In those days when large rivers weren't yet polluted, the English loved to float down them on barges. Since they didn't have record players or radios, they would assemble a bunch of musicians, put them on a barge by themselves, and then listen as the music they played drifted across the water. If you happened to be the King, you not only had your own barge of musicians, but you also had your own composer to write music for them. That was Handel's job—a pretty good one, too. He was well paid, and could go on vacation back to his home in Germany whenever he wanted. One time he stayed away on vacation too long, which made the King angry. When Handel heard that the King was upset, he wrote the best piece of music he could, and arranged to have it played on the King's river barge. The King liked it very much, demanding to know who had written it. When he learned that the music was Handel's work, he was too happy to be angry any more. The King liked it so well, in fact, that he ordered it to be played three times, twice before supper and once after. We, however, will play it only once!

JACQUES OFFENBACH "CAN CAN" from *ORPHEUS IN HADES*

We often hear pieces of music that seem very familiar, but when someone

asks, "What *is* that song?" no one knows the title. This piece is one of the most popular of all time. The next time someone says, "Hey, I've heard that song—what is it?" you will be able to say, "Oh, that's just the 'Can-Can' from *Orpheus in Hades.*" Another title for it is *Orpheus in the Underworld* (this has always sounded to me like "Orpheus in his Underwear"). It is a French operetta written by Jacques Offenbach a little over a century ago. Offenbach specialized in composing operettas, a kind of musical work similar to modern musical comedy.

The story is about the Greek god Orpheus, whose wife Euydice (you-RID-e-see) is kidnapped by Pluto, god of the Underworld (*not* Mickey Mouse's dog friend). Orpheus must rescue her. The hitch is that if he looks back at her while he is trying to lead her home, she can never leave Hades. It is a very serious, even sad story, but Offenbach made it into a comedy and set it to music. Of course this created a scandal. Many people who saw it thought it improper to make a comedy out of Greek mythology, but just as many thought the operetta was great. It caused such a controversy that everyone went to see it. It ran for 228 nights, and Offenbach got rich.

The can-can was a type of dance popular in Paris in the late eighteen-hundreds. It was performed by girls in ruffled skirts who did a lot of high kicking and splits. This was also considered improper, a fact which insured the operetta's success. I regret to say that we won't have any dancing girls when we play it for you.

ALEXANDER BORODIN "POLOVETSIAN DANCES" from *PRINCE IGOR*

As the "Can-Can" comes from an operetta, the "Polovetsian Dances" come from an opera, but that's the only similarity between the two pieces. According to an ancient Russian tale, a prince named Igor goes out to fight a tribe of nomads called *Polovetsi.* Their leader is a man called Konchak. Konchak's forces turn out to be stronger than Prince Igor had imagined they would be, so before long the Prince and his son Vladimir are taken prisoner. Konchak proves to be a real gentleman, however, treating his prisoners to a huge feast with wild, colorful native dancing (this is where the "Polovetsian Dances" come in). Meanwhile, Igor's villainous brother-in-law takes advantage of the situation by seizing Igor's property and taking over his kingdom. Even with all these complications, the opera ends happily. Igor eventually regains the kindgom, and Vladimir marries Konchak's daughter, Konchakovna.

Alexander Borodin sounds like a person who would have been fun to know. His house was always full of friends, relatives, students, or strangers coming to ask a favor. He and his wife Catherine usually fed them and found them a place to sleep. In addition to being a composer, Borodin was also a chemist who became a medical school professor. He often composed while working on experiments. His friends reported that he might suddenly jump up from his music to run over and check a test tube, singing at the top of his lungs. Because his laboratory was perpetually messy, he frequently spilled chemicals on his music paper. It's a wonder that any of his music survived for us to play!

CHARLES IVES *VARIATIONS ON "AMERICA"*

Charles Ives was born in Connecticut two years before Alexander Graham Bell invented the telephone. He wrote his first composition for the piano when he was ten, a funeral march for his cat Chin-Chin. It was such a success that every time a neighborhood pet died, Ives was commissioned to write a new march.

Given his earliest musical training by his father, Charles' music was unusual from the very beginning. His father encouraged him to "stretch his ears," having him do such difficult things as sing "Swanee River" in one key while his father played the accompaniment in another key. By the time Charles went to college, he had very strong musical opinions and wrote music that less advanced composers thought was full of "wrong notes." His composition teacher in college once got upset with him and asked, "Ives, must you hog all the keys?"

Charles knew that he couldn't make a living writing the kind of music he wanted to, so after graduating from college he went to work in the insurance business. Not only did he become one of America's most famous composers, but he also became a very successful businessman.

At the age of sixteen when he was a church organist, Charles composed the *Variations on "America"* for organ. When a composer writes variations, he takes a song people know and fiddles around with it. He may change the rhythms or harmony, but we can still recognize the original tune. The *Variations on "America"* are humorous in places, but Ives, an extremely patriotic American, meant no disrespect. The American composer William Schuman liked this piece so much that he arranged it for symphony orchestra several years ago. That's the version we are going to play.

Well, those are the pieces you'll hear when the North Carolina Symphony comes to play for you. We've included in this book a couple of songs for you to learn, so that you can make music along with us. "America" can be played on instruments. We look forward to hearing an instrumental group from your school play this song before all of us sing it together. Those of us in the orchestra like to hear other people play and sing—it gives *us* a chance to be the audience for a change. We've also put a percussion score on the back cover so you can create your own orchestra.

We love to get letters. If you have any comments or questions about this book or about your North Carolina Symphony, please write to us.

The address is: Jackson Parkhurst, Director of Education
North Carolina Symphony
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Raleigh, North Carolina 27611

THE AUTHORS

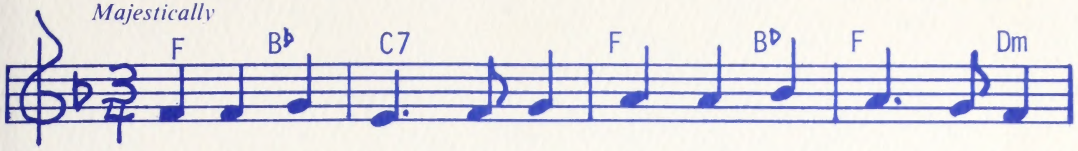
SUZANNE NEWTON is a rather thin lady whose favorite activity is reading books. Her *next* favorite activity is writing them, which she does with slow regularity. You may have read some of the books she has writen for young people—*Purro and the Prattleberries* or *C/O Arnold's Corners,* or perhaps the most recent one, *M. V. Sexton Speaking.* Ms. Newton lives in Raleigh and has four more-or-less grown children. She loves music, and has a secret ambition to perform a piano solo with the North Carolina Symphony when she is eighty years old, which will be sometime after the year 2000.

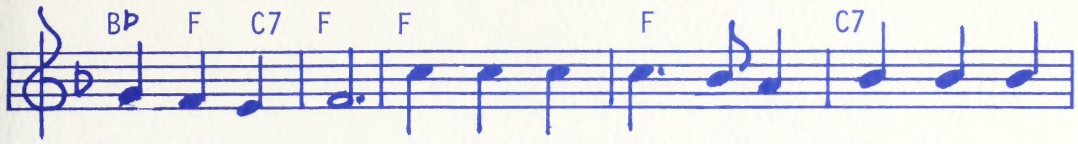
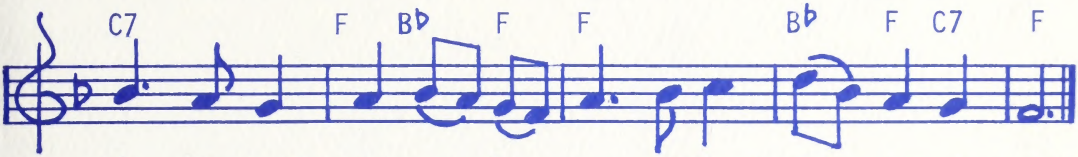
JACKSON PARKHURST is also pretty thin, and his favorite activity is conducting concerts for young people. *His* next favorite activity is writing books with Suzanne Newton, and writing this one has been a real treat. Mr. Parkhurst is Director of Education and Assistant Conductor of the North Carolina Symphony. He lives in Raleigh with his wife who is a ballet teacher and his daughter who is in the eighth grade. He hopes to be the conductor when Ms. Newton plays with the North Carolina Symphony.

AMERICA

Words by Samuel F. Smith — Music by Henry Carey

Majestically



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze, And ring from all the trees,

Of thee I sing! Land where my fa - thers died, Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free-dom's song; Let mor - tal tongues a - wake, Let all that

pil - grims' pride; From ev - 'ry mountain - side Let free-dom ring!
tem - pled hills; My heart with rap - ture thrills, Like that a - bove.
breathe par - take, Let rocks their si - lence break, The sound pro - long.

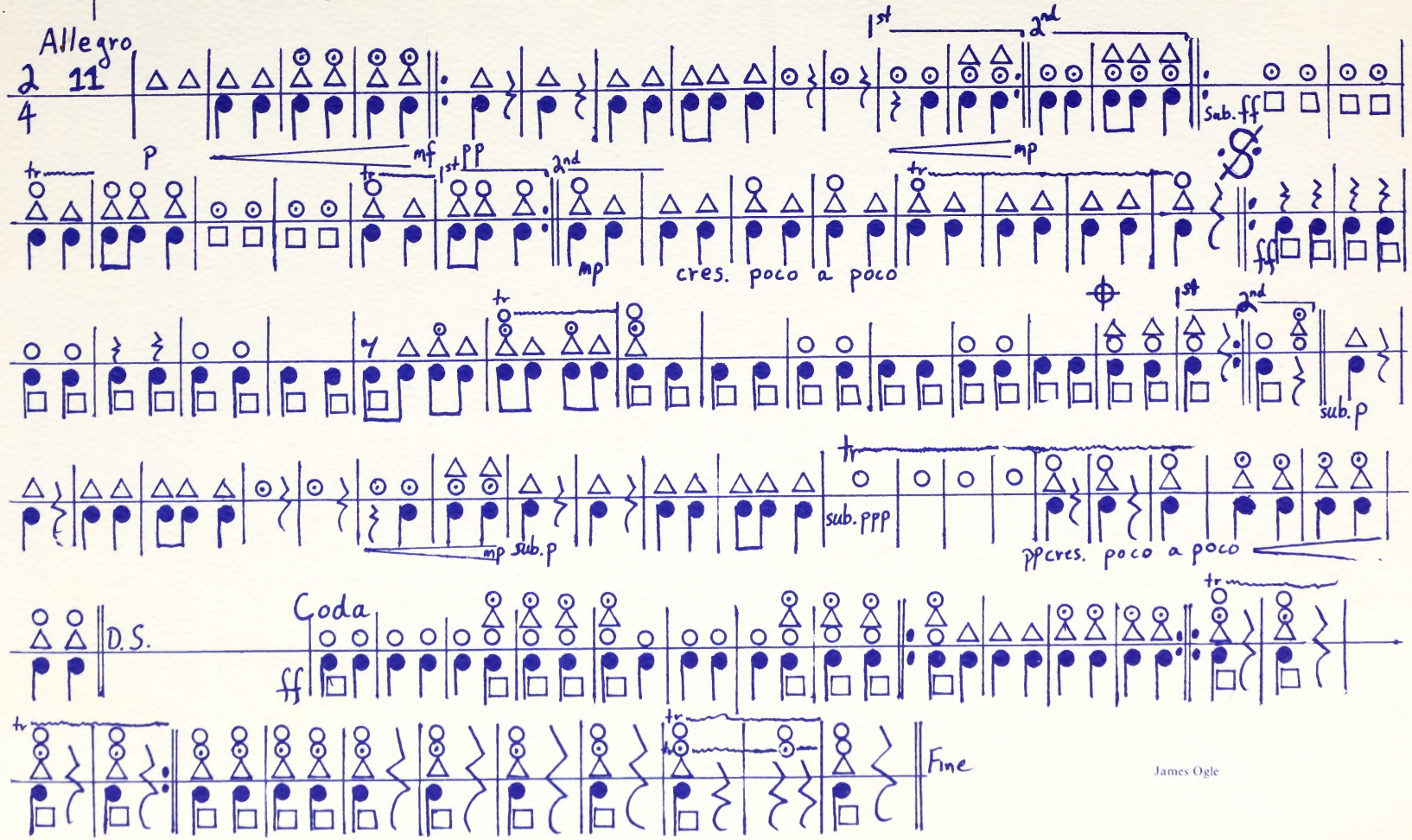
"AMERICA" is a favorite American patriotic song that has the same tune as the British national anthem, **"GOD SAVE THE QUEEN."** Learn it so we can all sing it at the concert.

For those of you who will also play it, here's how:

1. Memorize the music so you can watch your teacher conduct.
2. Possible instruments are: Recorders, tonettes, song flutes, and other woodwinds.
   Stringed instruments
   Bells and xylophones
   Autoharps
3. Play the song twice. Bells wait and play the second time.
4. Autoharps play the chords marked above the notes. Play two F chords for an introduction.

CAN-CAN

= sticks = triangle = tambourine = drums, crash cymbals = finger cymbals, shakers, wood block sleigh bells



James Ogle